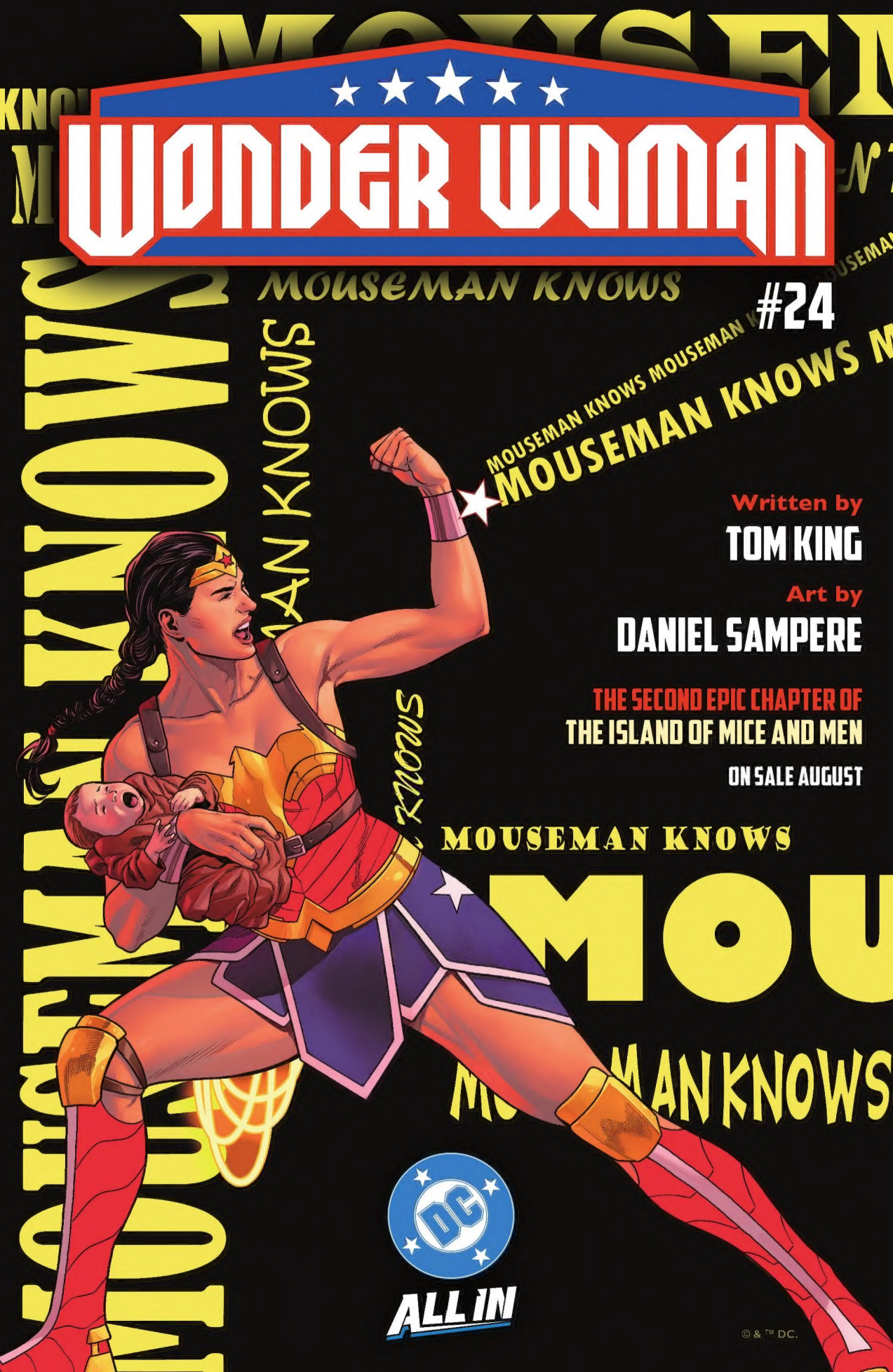
ABSOLUTE
GREEN LANTERN
DC
ALL IN
15+ TEEN+
5
EWING
LINDSAY


WONDER WOMAN
#24
MOUSEMAN KNOWS
MOUSEMAN KNOWS MOUSEMAN KNOWS M
Written by
TOM KING
Art by
DANIEL SAMPERE
THE SECOND EPIC CHAPTER OF
THE ISLAND OF MICE AND MEN
ON SALE AUGUST
ALL IN
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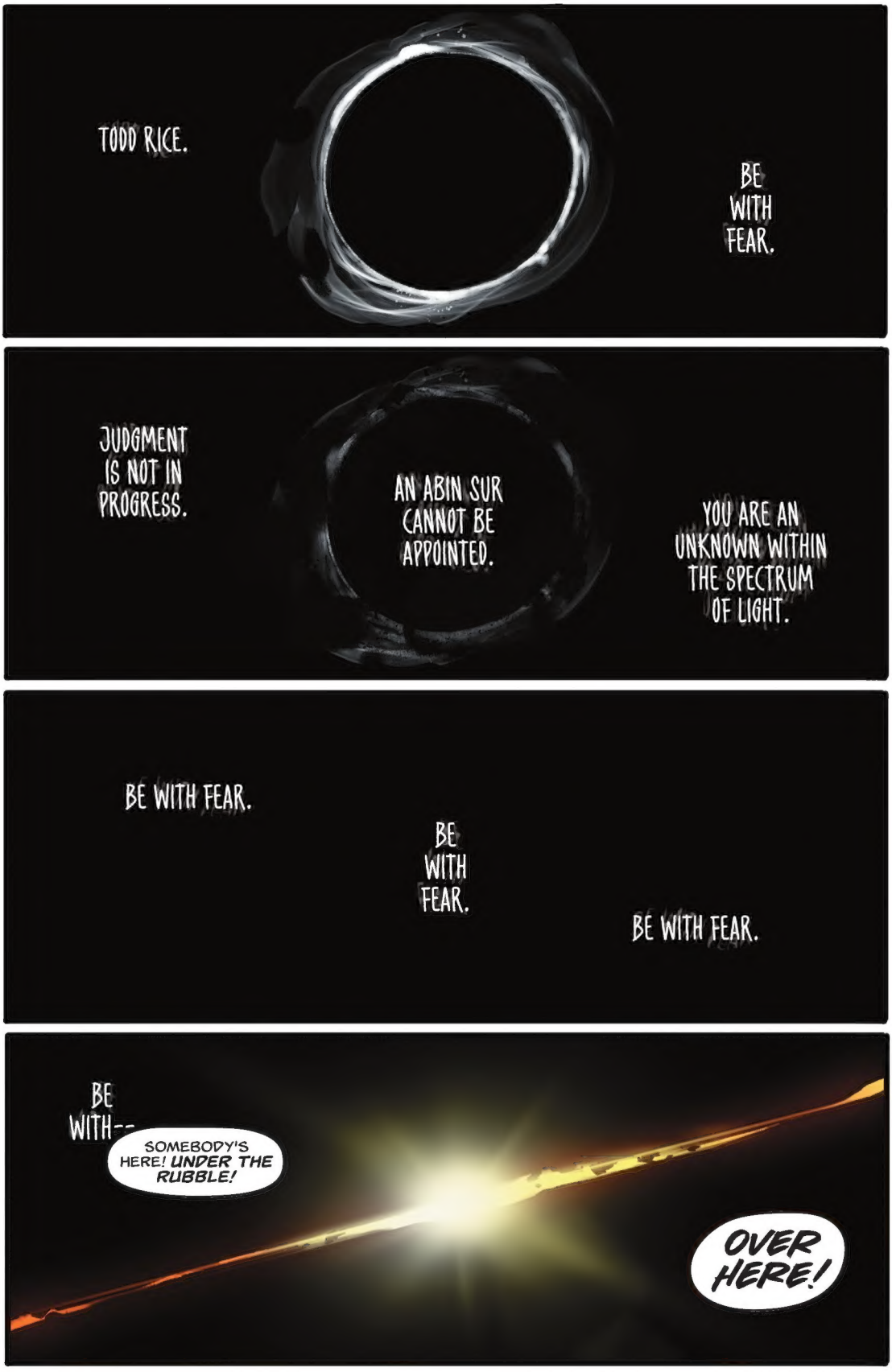
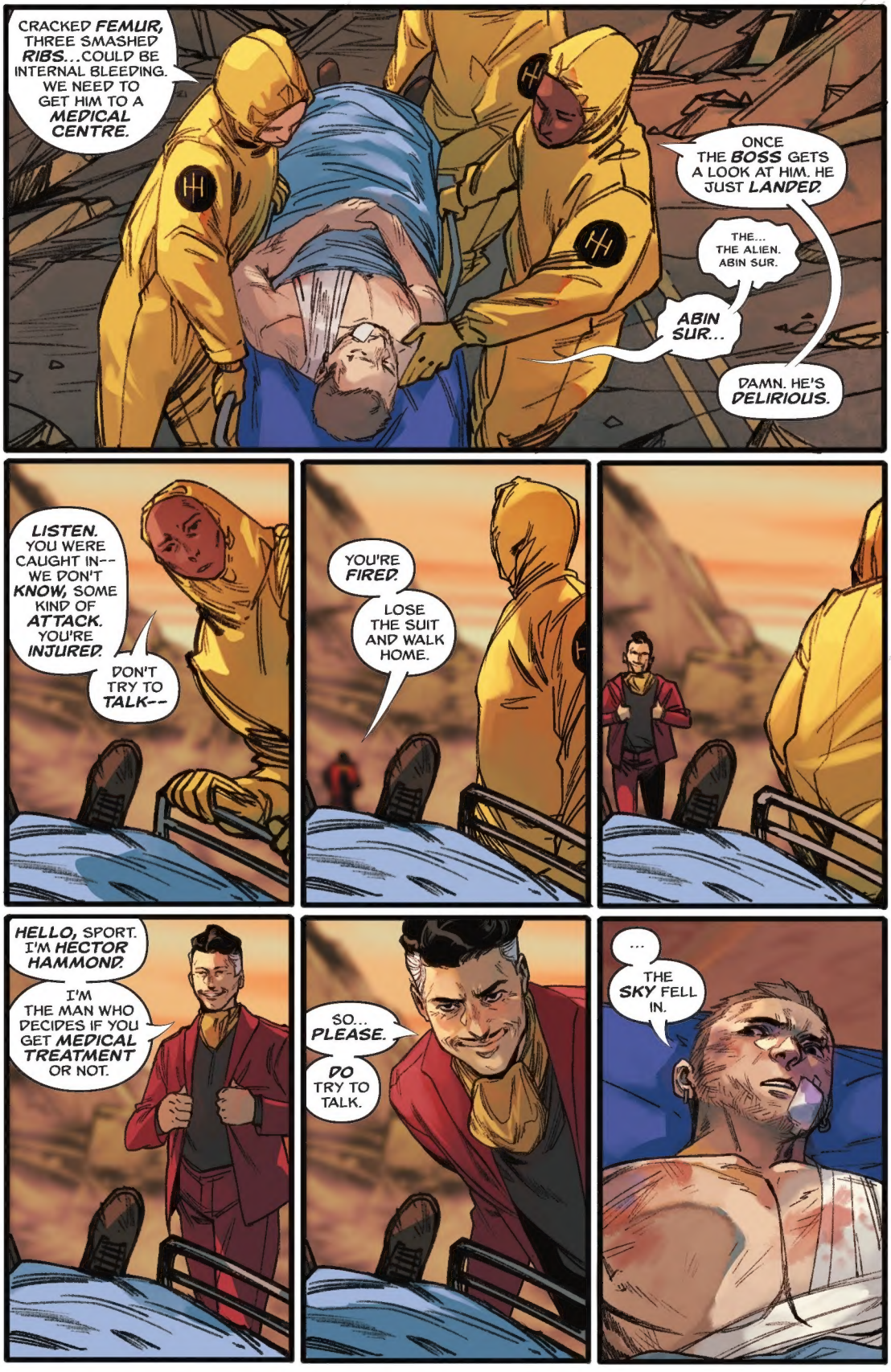
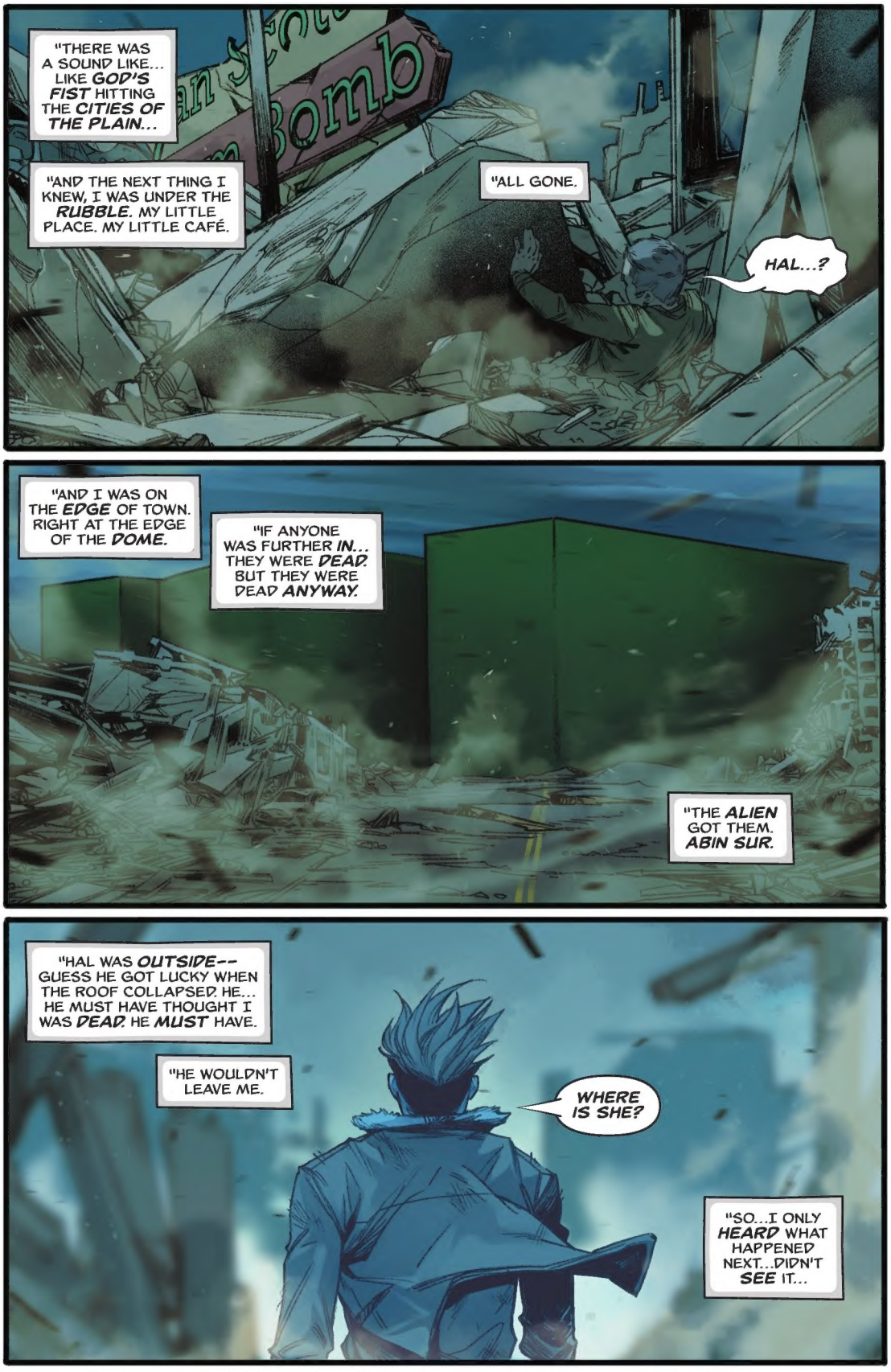

TODD RICE.
BE WITH FEAR.
JUDGMENT IS NOT IN PROGRESS.
AN ABIN SUR CANNOT BE APPOINTED.
YOU ARE AN UNKNOWN WITHIN THE SPECTRUM OF LIGHT.
BE WITH FEAR.
BE WITH FEAR.
BE WITH FEAR.
BE WITH--
SOMEBODY'S HERE! UNDER THE RUBBLE!
OVER HERE!


CRACKED FEMUR, THREE SMASHED RIBS...COULD BE INTERNAL BLEEDING. WE NEED TO GET HIM TO A MEDICAL CENTRE.
ONCE THE BOSS GETS A LOOK AT HIM. HE JUST LANDED.
THE... THE ALIEN. ABIN SUR.
ABIN SUR...
DAMN. HE'S DELIRIOUS.
LISTEN. YOU WERE CAUGHT IN-- WE DON'T KNOW, SOME KIND OF ATTACK. YOU'RE INJURED.
DON'T TRY TO TALK--
YOU'RE FIRED.
LOSE THE SUIT AND WALK HOME.
HELLO, SPORT. I'M HECTOR HAMMOND.
I'M THE MAN WHO DECIDES IF YOU GET MEDICAL TREATMENT OR NOT.
SO... PLEASE.
DO TRY TO TALK.
...
THE SKY FELL IN.


"THERE WAS A SOUND LIKE... LIKE GOD'S FIST HITTING THE CITIES OF THE PLAIN...
"AND THE NEXT THING I KNEW, I WAS UNDER THE RUBBLE. MY LITTLE PLACE. MY LITTLE CAFÉ.
"ALL GONE.
HAL...?
"AND I WAS ON THE EDGE OF TOWN. RIGHT AT THE EDGE OF THE DOME.
"IF ANYONE WAS FURTHER IN... THEY WERE DEAD. BUT THEY WERE DEAD ANYWAY.
"THE ALIEN GOT THEM. ABIN SUR.
"HAL WAS OUTSIDE-- GUESS HE GOT LUCKY WHEN THE ROOF COLLAPSED. HE... HE MUST HAVE THOUGHT I WAS DEAD. HE MUST HAVE.
"HE WOULDN'T LEAVE ME.
WHERE IS SHE?
"SO...I ONLY HEARD WHAT HAPPENED NEXT...DIDN'T SEE IT...

"...BUT I HEARD ALL OF IT."
WHERE'S JO MULLEIN?
YOU DID SOMETHING TO HER! TURNED HER INTO SOMETHING LIKE YOU! NOW SHE'S GONE--
--SO WHERE IS SHE?
WHERE?
TELL ME!
...
SHE HAS POWER WITHOUT UNDER-STANDING.
SHE IS ANOMALY.
WHAT-- WHAT DOES THAT MEAN--
ANOMALIES CANNOT EXIST IN THE SPECTRUM OF LIGHT.
SHE WILL BE SOUGHT. HUNTED.
BE WITH FEAR, HAL JORDAN.
BE WITH--

BDAM
BDAM
BDAM
BDAM
CLICK
CLICK
CLICK
THAT WAS FOR JOHN.
FOR ALL OF THEM.
MY HOME, YOU EVIL BASTARD.
YOU KILLED MY--
JUDGMENT.

AAAHHH!!
JUDGMENT, HAL JORDAN!
THE BLACK HAND!

THE BLACK HAND!

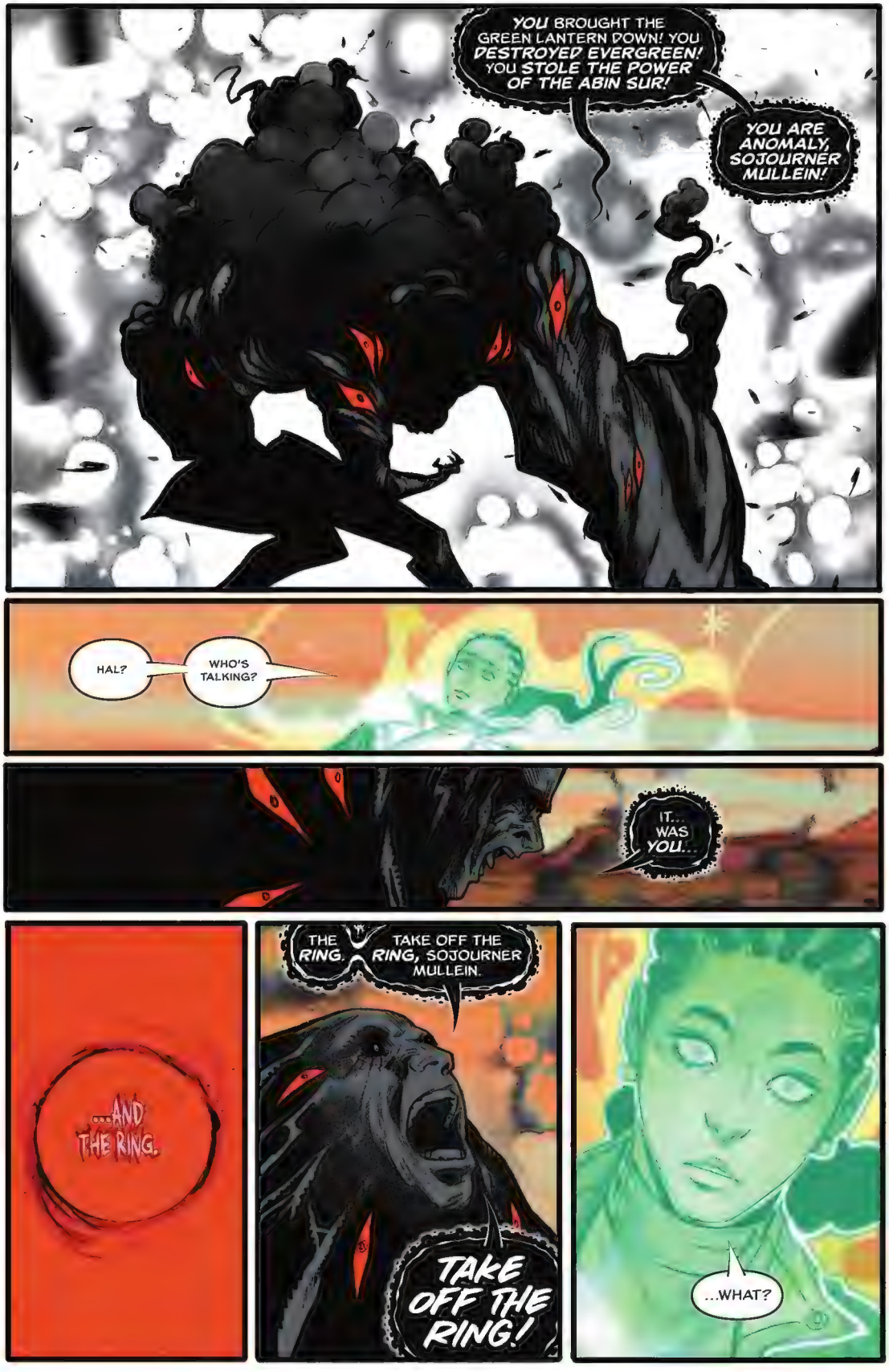
GET OFF!
WHAT... W-WHAT DID YOU...?
JUDGMENT... JUDGMENT IS NO LONGER IN PROGRESS. AN ABIN SUR CANNOT NOW BE APPOINTED.
AND HOW FAR OUT?
HOW FAR OUT... IS THE WORLD THAT'S COMING?
BE WITH FEAR, HAL JORDAN.
FEAR THE BLACK HAND.
AND F-FEAR...
...THE BLACK STAR...

AND THEN I PASSED OUT.
OKAY.
GOOD TALK.
MR. HAMMOND, SIR--HE DOES NEED MEDICAL TREATMENT--
SURE, WHY NOT. WE KNOW WHAT THAT PATCH OF BLACK GOOP WE FOUND IS NOW. I'M IN A GREAT MOOD.
SO...STICK THE GUY IN ONE OF THE LABS, FOR NOW. KEEP HIM ALIVE-- WE'LL FIND A USE FOR HIM LATER.
MAYBE HE'S GOT MORE TO SAY, WITH THE RIGHT MOTIVATION. I WANT TO KNOW MORE ABOUT THESE OTHERS...THIS HAL GUY. AND THE ANOMALY.
JO MULLEIN...

"...WHO THE HELL IS JO MULLEIN?"
LAST WARNING, HAL.
BACK OFF--
WHAM!
I THOUGHT HE'D KILLED YOU, JO.
THE CAFÉ FELL DOWN AROUND US. TODD WAS DEAD UNDER THE RUBBLE. I SAW A FLASH OF GREEN LIGHT AND YOU WERE GONE...WHAT COULD I THINK?
THAT'S WHY I PULLED THE TRIGGER.
THAT'S WHY... THIS.
ALL OF THIS.
SO WHAT HAPPENED TO YOU, JO?

THIS.
HRRNN!
THE GREEN LANTERN HAPPENED.

IT FELL OUT OF THE SKY, AND EVERYTHING IN ME WAS SCREAMING TO GET OUT BEFORE IT HIT.
NEXT THING I KNOW, I'M IN THE DESERT. NO IDEA WHERE, WHAT DIRECTION I TRAVELLED IN...UNTIL I FELT A PULL. LIKE A COMPASS NEEDLE, REMEMBER?
TOWARDS YOU.
N-NO. TOWARDS THE BLACK HAND.
BECAUSE IT WAS GETTING STRONGER... TAKING CONTROL...
KILLING PEOPLE.
B-BECAUSE... BECAUSE...
BECAUSE OF HER.
BECAUSE OF YOU!


YOU BROUGHT THE GREEN LANTERN DOWN! YOU DESTROYED EVERGREEN! YOU STOLE THE POWER OF THE ABIN SUR!
YOU ARE ANOMALY, SOJOURNER MULLEIN!
HAL?
WHO'S TALKING?
IT... WAS YOU...
...AND THE RING.
THE RING.
TAKE OFF THE RING, SOJOURNER MULLEIN.
TAKE OFF THE RING!
...WHAT?

YOU HEARD ME.
TAKE OFF THE DAMN *RING.*
IT'S A SYMBOL OF *COMMITMENT,* REMEMBER?
YOU SAID THAT. YOU...
...YOU SWORE AN *OATH.*
"IN THE BRIGHTEST DAY AND THE BLACKEST NIGHT." *REMEMBER?*
COMMITMENT... GOD, I WAS AN *IDIOT.*
I DON'T HAVE TO LISTEN TO THIS--
RUN *AWAY,* THEN. LIKE YOU *ALWAYS* DO.
YOUR JOB, YOUR PARENTS, YOUR *HOME...* ME AS WELL, WHY *NOT?*
BUT I *PAID* FOR THAT RING. *I* PUT IT ON YOUR *FINGER.*
SO *GIVE IT BACK.*
MAKE ME.

SHRZAAK
101
AAAUUURRHH!
101
HHRAAAUUU

I ADMIT IT-- I'M ANGRY.
I PAID FOR IT, IT'S MINE. THAT SHOULD BE THE RULE... BUT THIS THING, THIS "GREEN LANTERN"...
WE ARE JUST NOT GETTING INSIDE TODAY, ARE WE?
NOW, NORMALLY YOU DON'T GET TO CONTRADICT ME, SWEETIE. BUT THIS ONCE, YOU HAVE SPECIAL DISPENSATION.
GOOD NEWS, PLEASE.
SORRY, SIR. NONE OF OUR INSTRUMENTS ARE TAKING READINGS THROUGH THE HULL, AND SO FAR WE CAN'T MAKE A SCRATCH ON IT EITHER.
NO, SEE, THAT'S BAD NEWS. AND I HAVE HAD MORE THAN ENOUGH...
...BAD NEWS...
MR. HAMMOND! SIR!
WE'VE GOT ACTIVITY TO THE SOUTHWEST!

WHAT ACTIVITY?
IF YOU SAY LAZARUS, I SWEAR TO GOD--
NO SIR. AIR SUPPORT SPOTTED GREEN LIGHT, AND...
...WELL, SEE FOR YOURSELF, SIR.
THEY'RE ON THE MOVE-- HEADING THIS WAY.
AIR SUPPORT WANT PERMISSION TO INTERCEPT, SIR--
NOTHING DOING. TELL THE GUNSHIPS TO PULL BACK.
TELL EVERYONE TO PULL BACK.
SIR? I... I DON'T...
IT'S SIMPLE, DUMMY. WE HAVE A PUZZLE BOX HERE WE DON'T KNOW HOW TO OPEN...
"...AND HERE COME THE KEYS."

NO--
NNHH--
THE GREEN ONE'S IN TROUBLE, SIR...
WHATEVER. TELL ME WHAT THE SCANS ARE DOING, SWEETIE.
WE'RE GETTING READINGS NOW, SIR. THEY DON'T MATCH ANYTHING WE'VE EVER SEEN BEFORE, BUT...
...WELL, THAT'S ALL WE CAN EXPECT RIGHT NOW.
YOU SAID A MOUTHFUL, DOLL. GOD IN HEAVEN...

...JUST LOOK AT IT GO.
ISN'T THAT THE MOST BEAUTIFUL THING? AND ALL THANKS TO THE MYSTERIOUS JO MULLEIN.
SHE'S NOT THE KEY TO A PUZZLE BOX...
"...SHE'S THE KEY TO THE IGNITION!"
HNNN-- COME ONNN--
--NNUH!

SOJOURNER MULLEIN.
NNUUURRR

101

SIR--

KEEP SCANNING!

IF YOU MISS THIS I WILL KILL YOU MYSELF--

SOJOURNER MULLEIN.

HAL JORDAN.

TO BE CONTINUED!

ABSOLUTE GREEN LANTERN

EPISODE FIVE
WITH FEAR

AL EWING
WRITER

JAHNOY LINDSAY
ART, COLOR, AND COVER

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LETTERS

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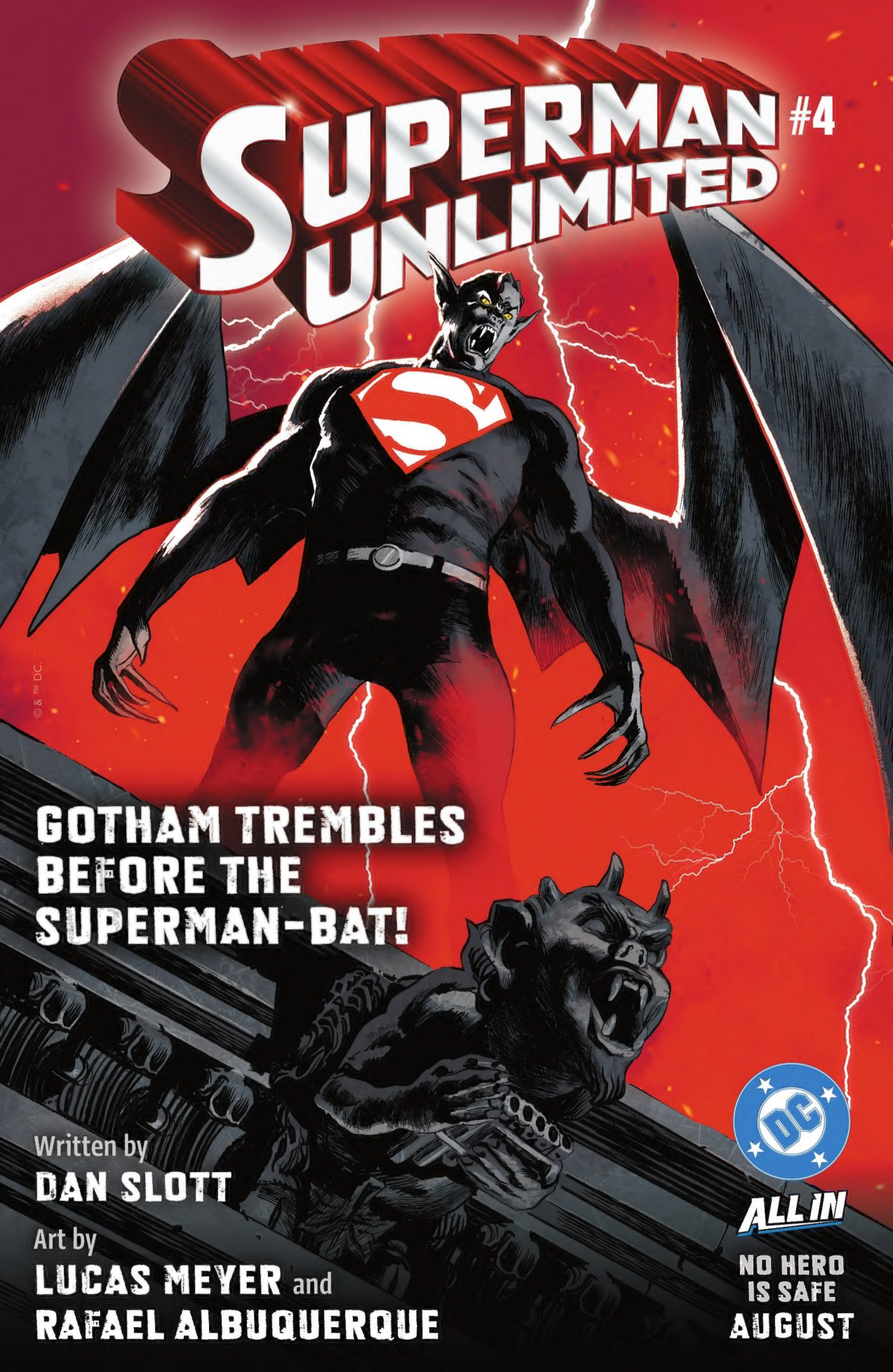
KATIE KUBERT GROUP EDITOR
CHRIS CONROY EXECUTIVE EDITOR

WORLDS COLLIDE
SLOPPY, BARBARA.
TWO-FACE, YOU DON'T WANT TO DO THIS.
YOU DON'T WANT TO HURT BATGIRL.
WORRIED TOO MUCH ABOUT THE EXHIBITS IN THIS MUSEUM. TOO MUCH ABOUT PANDORA'S BOX.
I DON'T, NIGHTWING?
I'LL BE HONEST. I COULD GO EITHER WAY.
AND NOW I'VE GOT A GUN AN INCH FROM MY HEAD.
AND BECAUSE I WAS SLOPPY, TWO-FACE COULD SHOOT ME AND GET AWAY WITH THE WORLD'S MOST DANGEROUS ARTIFACT.
NO, HARVEY.
I MEAN YOU REALLY DON'T WANT TO HURT HER.
LET'S DO THE MATH. THE SHOCK PLATES IN MY COWL MIGHT STOP THE BULLET-- IT'S ONLY A .22.
SURVIVABLE. PROBABLY.
WAIT. HARVEY, LISTEN.
IF YOU LET HER GO, WE'LL GIVE YOU THE BOX.
CATWOMAN... YOU WOULDN'T BE TRYING TO CON A CON, WOULD YOU?
OW. DAMMIT, KID!
SORRY, SELINA. CAN'T RISK IT.
THE BOX COULD CURSE ALL HUMANKIND, ALLEGEDLY.
SSSHHH
WELL. IT WAS WORTH A SHOT.
SORRY, EVERYONE.
NOW LOOK WHAT YOU MADE ME DO.
BLAM

WORLDS COLLIDE
NO, HARVEY DENT.
NO ONE DIES HERE TODAY.
I'M GOING TO ASK NICELY FOR THOSE OF YOU HERE UNLAWFULLY TO LEAVE IMMEDIATELY.
ONCE.
MY DEAR COMRADE KILLER CROC...
AH, CRIPES.
OH MAN. IT'S HER. IT'S REALLY HER.
WAIT, WE CAN TAKE HER. TOGETHER, WE RUSH HER!
GUYS. I'M OUT.
"...GIVE IT A REST, WON'T YOU?"
MS...KYLE, IS IT?
I THINK IT BEST IF I TAKE THE BOX BACK TO THEMYSCIRA, DON'T YOU?
HEY, NO FUR OFF MY TAIL.
UM. CAN I...
...CAN WE GET A PICTURE TOGETHER?
OKAY, I WON'T SAY IT OUT LOUD, BUT...
IT WOULD BE MY HONOR, BATGIRL.
...GLEEEEE.

WORLDS COLLIDE
THE CROOKS LEAVE EMPTY-HANDED, AND I GET TO MEET MY HERO.
WONDER WOMAN...WHAT'S REALLY IN THAT BOX?
AND NIGHTWING KISSED ME SQUARE ON THE MOUTH.
NOT A BAD NIGHT, REALLY.
CURIOSITY LIKE THAT UNLEASHED PANDORA THOUSANDS OF YEARS AGO, NIGHTWING.
ARE YOU CERTAIN YOU WANT TO KNOW?
AND BY THE WAY...
...YOU MAKE A CUTE COUPLE.
SHE ISN'T WRONG.
CASE CLOSED, RIGHT?
I WONDER IF TRANCI DI TONNO CON POMODORI IS STILL GOOD SERVED COLD?
DC WORLDS COLLIDE PRESENTS
UNDER A BATARANG MOON, Part Four
writer GAIL SIMONE art POP MHAN
colors HI-FI letters JOSH REED
editor MICHAEL McCALISTER
BUT IN THE SHADOWS, WATCHING AS THEY LEAVE...
TAKING THE BOX BACK TO THEMYSCIRA?
WELL. YOU SHOULD KNOW...
...THERE LURKS AN OUTSIDER. I'M COMING FOR IT, PRINCESS.
IF I HAVE TO BURN YOUR ISLAND TO THE GROUND.
TO BE CONTINUED in the DC WORLDS COLLIDE VIDEO GAME!


SUPERMAN UNLIMITED #4
GOTHAM TREMBLES BEFORE THE SUPERMAN-BAT!
Written by
DAN SLOTT
Art by
LUCAS MEYER and
RAFAEL ALBUQUERQUE
ALL IN
NO HERO IS SAFE
AUGUST
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DC NATION SPOTLIGHT ON

HIGH VOL. BATMAN

Go behind the scenes with the voice talent of *DC High Volume: Batman*! From recording *Year One*, *The Long Halloween*, and *Dark Victory*, learn more about their process of bringing these iconic DC stories to life adapted directly from the page to audio!

Reba Buhr as Catwoman/Selina Kyle

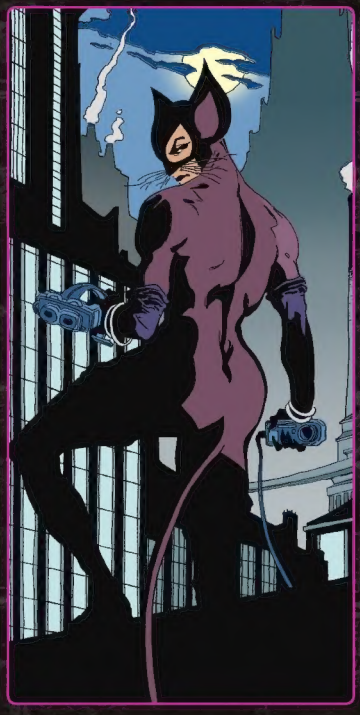
REBA BUHR

Can you talk about your process of translating *Dark Victory* from the comics page to audio for the very first time?

Reba Buhr: My approach to this work started with the scripts that were adapted for audio, not the pages of the comics. As an actor, I'm used to that way of working, and it allows me to analyze the scenes without any external influences beyond what the characters are saying to each other. Not that we didn't want lots of guidance from the comics. Typically, we'd let the scenes play and flow from the script, but if we had questions about the energy of a moment, or the specificities of a fight scene, that's when we'd pull up the relevant frames of the comic book to get answers.

Did you have a favorite scene to record in *DC High Volume: Batman*?

Buhr: My favorite scenes are always the ones between Catwoman and Batman, usually on a rooftop somewhere. It's the only place where they ever get even remotely close to being honest with each other, and the push and pull of how badly she wants to connect with Batman versus how afraid she is to open up to anyone is delicious to play. In *Dark Victory* there is a moment after some pretty typical banter where she slaps him out of nowhere for doubting Harvey Dent. There aren't many people who get to put Batman in his place and get away with it!



What was it like balancing Catwoman/Selina Kyle's playful yet antagonizing attitude toward Batman?

Buhr: In my interpretation of Selina Kyle's motivations, the playfulness is all a mask for her discomfort with close relationships. If she's teasing, she's not being real with anyone, and she doesn't have to worry about anyone truly understanding her or getting close to her. And why is she so afraid of intimacy? Because it's the thing she craves most in the whole world. Selina is full of fear, insecurity, lust, and anger. We all hold those kinds of multitudes inside us, and on some level I think we can all relate to wanting something desperately but not wanting anyone to know how badly you want it.

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